TC 1

02345/2033

VTC/6HT/B00356
+
SHIB

DOCTOR WHO

"PLANET OF EVIL" (4H)
by Louis Marks

Tx 1975

EPISODE THREE

REC: Monday, 14th July 1975
TX: Saturday, 11th October 1975

Producer	PHILIP HINCHLIFFE
Script Editor	ROBERT HOLMES
P.U.M.	JANET RADENKOVIC
Director	DAVID MALONEY
P.A.	MALACHY SHAW JONES
A.F.M.	KARILYN COLLIER
Assistant	MAGGIE LEWTY
Designer	ROGER MURRAY-LEACH
Visual Effects Designer ..	DAVE HAVARD
Costume Designer	ANDREW ROSE
Make-Up	JENNY SHIRCORE
T.M.1	BRIAN CLEMETT
T.M.2	FRED WRIGHT
Sound Supervisor	TONY MILLIER / BRENDAN SHAW
Grams Operator	GORDON PHILIPSON
Vision Mixer	NICK LAKE
Floor Assistant	JIM BURGE
Inlay Operator	RICHARD BROADHURST
Crew	10

Camera Rehearsal	11.00 - 13.00	
LUNCH	13.00 - 14.00	
Camera Rehearsal	14.00 - 18.00	(with TK)
DINNER	18.00 - 19.00	
Line-Up	19.00 - 19.30	
RECORD:	19.30 - 22.00	(with TK)

Tx: '75

Ep. 3

CAST LIST

Doctor Who ..... TOM BAKER

Sarah Jane Smith ..... ELISABETH SLADEN

Sorenson ..... FREDERICK JAEGER

Vishinsky ..... EWEN SOLON

Salamar ..... PRENTIS HANCOCK

De Haan ..... GRAHAM WESTON

Morelli ..... MICHAEL WISHER

Reig ..... MELVYN BEDFORD

Monster ..... MIKE LEE LANE

Astronauts ..... JULIAN HUDSON
RICHARD EDEN
PETER DUKES

SORENSON'S MAKE-UP STAGES: Stage 1: Eyes
2: Teeth bits
3: Half-way
4: Total

02345/2033

D O C T O R W H O (4H)

"Planet of Evil"
by Louis Marks

RUNNING ORDER : Ep. 3

REC: Monday, 14th July 1975
19.30 - 22.00

TC 1

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
1 (1)	TK 1: Dur: 30" Opening Titles on 35 mm with T/Js			Music	1
58 (2)	TK 8: Dur: 52 Closing Titles on 35 mm with T/Js			Music	2
1a (3)	1. EXT. ROCK AREA Doctor falls into pool of nothing	DOCTOR	D	Reprise from Ep. 2	
32 (5)	18. INT. CABIN Sorenson, taking more black liquid, is ordered to Sector Three.	SORENSON as Monster REIG (OOV)		D2, 4B Make-Up Stage 3 Stage 2	3 - 4
	RECORDING BREAK				
14 (7)	9. INT. SORENSON'S CABIN Sorenson with his dust samples - as he starts to change, he takes black fluid to counteract the change.	SORENSON		5B, D2, 4B Make-Up Stage 2 then Stage 1 RECORDED TWICE	5 - 11
	RECORDING BREAK				

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
55 (9)	31. INT. CABIN Sorenson returning to normal - knocks over his black brew.	SORENSON		5F, D2, 4B Make-Up Stage 2 then Stage 1	12 - 14 RECORD TWICE
	RECORDING PAUSE				
3 (10)	2. INT. COMMAND AREA Sarah horrified by the Doctor vanishing - Salamar orders Sorenson's samples off the ship.	SARAH SORENSON SALAMAR Astros 1 + 2	D	3A, A1, 2A/B 1A CSO or Inlay D/S L. flat struck	15 - 24
5 (12)	TK 2: EXT. JUNGLE Sarah thru jungle Dur: 29"	SARAH	D		25
6 (13)	TK 2a: EXT.OTHER UNIVERSE Doctor in the pool of nothing Dur: 1'20"	DOCTOR MONSTER		S/I Cam 3 Monster	25a 25b
7 (14)	4. INT. QUARANTINE BERTH The cannisters being removed.	DE HAAN MORELLI	D	1B, C1, 2C	26 - 27
	RECORDING BREAK				
9 (15)	6. INT. QUARANTINE BERTH Sorenson taking a cannister.	SORENSON	D	C1, 2C	28
	RECORDING BREAK				

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
10 (16)	7. EXT. ROCK AREA Doctor emerges from the pool of nothing.	SARAH DOCTOR	D	5A, D1, 1A 1A swung R.	29 - 34
	RECORDING BREAK				
8 (17)	5. INT. CORRIDOR De Haan complaining about people changing their minds.	SORENSON MORELLI DE HAAN	D	1C, B1, 4A	35 - 36
	RECORDING PAUSE				
11 (18)	8. INT. COMMAND AREA As they prepare to launch, Vishinsky sees Sarah + Doctor on the oculoid scanner. Salamar relunctantly agrees to wait to pick them up.	DE HAAN SALAMAR VISHINSKY MORELLI REIG Astros 1 + 2 SARAH DOCTOR	D	C2, 1D/C 5A Inlay	37 - 39
	RECORDING PAUSE				
16 (21)	TK 4: EXT. PROBE Oculoid entering the space probe. Dur: 1'03"		D		40
17 (22)	10. INT. SICK BAY Vishinsky trying to bring the Doctor round.	DOCTOR VISHINSKY SARAH DE HAAN Astros 2 + 3	D	5C, B2, 4C/D	41 - 47
	RECORDING BREAK				

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
19 (24)	11. INT. COMMAND AREA Preparing to launch	MORELLI SALAMAR VISHINSKY REIG Astros 1 + 2	D	2A, C2, 1C Sound F/X: engine noise	48 - 49
20 (25)	12. INT. SICK BAY The Doctor recovers and tells Sarah about his promise.	DOCTOR SARAH	D	5C, B2, 4D Sound F/X	50 - 55
	RECORDING BREAK : Artists moves				
23 (27)	14. INT. COMMAND AREA Doctor tells Vishinsky that they cannot take off unless there is no anti-matter on board.	VISHINSKY SALAMAR MORELLI DOCTOR SARAH REIG	D	3A, A1, 2B C2, 1C/D L. f/g flat set? LIGHTING pulsating to dim.	56 - 64
	RECORDING BREAK				
22 (30)	13. INT. CORRIDOR Doctor + Sarah on their way to Command Area. Something is lurking in the corridor.	DOCTOR SARAH Sorenson Double (Mike)	D	D2, 4E	64
	RECORDING PAUSE : editing				
26 (31)	TK 5 : EXT. PROBE Probe leaving the planet. Dur: (1) 8" (2) 13"				64a

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
27 (32)	15. INT. CORRIDOR As De Haan is complaining about the lack of lights - Morelli is attacked.	DE HAAN MORELLI Sorenson Double Morell's Husk. SORENSON V/O		5D, D2, 4F	65 - 66
29 (34)	16. INT. COMMAND AREA Doctor is convinced there is still some anti-matter on board. De Haan reports Morelli's death.	VISHINSKY SALAMAR DOCTOR SARAH DE HAAN REIG Astros 1 + 2		3A, A1, 2B	67 - 75
RECORDING PAUSE : editing					
34 (37)	19. INT. SICK BAY Morell's body being examined.	VISHINSKY MORELLI's husk DOCTOR SARAH		1E, B2, 2D	76 - 79
36 (39)	20. INT. CORRIDOR Sorenson blames the Doctor and Sarah for the deaths.	SALAMAR SORENSON DE HAAN		F/Rod, D2 4F/E	80
37 (40)	21. INT. SICK BAY Vishinsky starts the disposal procedure	VISHINSKY DOCTOR SARAH REIG V/O		5E, 1E, B2	81 - 82
38 (41)	TK 6: EXT. PROBE Morelli's body is ejected into space. Dur: 29"				83

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
39 (42)	22. INT. SICK BAY Salamar tells the Doctor that he believes him to be responsible. The spaceship is in trouble - it's= stopped moving.	VISHINSKY SARAH DOCTOR SALAMAR SORENSON REIG (OOV)		5E, 1E, B2, 2D F/X: Alarm noise	84 - 92
42 (45)	22a. INT. COMMAND AREA Astronaut Reig at the Controls.	REIG SALAMAR (OOV) Astros 1 + 2		3A, A1	93
43 (46)	23. INT. SICK BAY Sorenson questions Sarah about the Doctor.	SALAMAR VISHINSKY DOCTOR SARAH SORENSON		1E, B2, 2D	94 - 95
RECORDING BREAK					
44 (47)	24. INT. COMMAND AREA Doctor says there must be anti-matter still on board. Salamar orders the Doctor to open up the Tardis.	SALAMAR VISHINSKY DOCTOR REIG Astros 1 + 2		3A, A1, 1D D/S L. flat shut	96-103
46 (49)	25. INT. SICK BAY Sorenson's presence, as he starts to change, affects Sarah.	SORENSON SARAH		5E, B2, 2D	104-109

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
47 (50)	26. INT. CORRIDOR Sorenson, turning monsterish, meets De Haan.	SORENSON DE HAAN		1C, D2, 4A	110 - 111
48 (51)	27. INT. SICK BAY Sarah hears a strangled cry.	SARAH DE HAAN (OOV)		B2, 2D	112
49 (52)	28. INT. CORRIDOR Sarah investigating	SARAH SORENSON V/O		D2, 4E Sound F/X off	113
50 (53)	29. INT. QUARANTINE BERTH Doctor about to open Tardis - when he hears Sarah's screams.	SALAMAR DOCTOR SARAH V/O		3B, C1, 2C	114 - 116
	RECORDING BREAK				
52 (55)	30. INT. CORRIDOR Doctor rushes in to find Sarah + De Haan's body. Salamar arrives and accuses the Doctor of killing De Haan and tries to kill him + Sarah. Vishinsky stops him.	SORENSON V/O Sorenson Double (M) DOCTOR (OOV) De Haan's husk SALAMAR VISHINSKY Astros 1 + 2		1CX, F/R, 4G	117 - 126
	RECORDING BREAK				
56 (58)	TK 7: EXT. PROBE The ejection hatch slowly opening. Dur: 06"				127

PAGE	SCENE	CHARACTERS	D/N	CAMS/BOOMS	SHOTS
57 (59)	32. INT. SICK BAY Salamar orders the ejection - Vishinsky is not convinced that the Doctor is guilty.	SARAH DOCTOR SALAMAR VISHINSKY Astros 1 + 2		3C, 1E, B2	128 - 130
RECORDING BREAK					
17 (60)	EPISODE ONE 11. INT. TARDIS The emergency distress call is seen by Sarah and the Doctor.	DOCTOR SARAH		2E, A2, 1F, 3D	131 - 140
RECORDING PAUSE : editing					
37 (62)	Ep. 1 17a. INT. TARDIS Sarah looking for the spectromixer.	SARAH		2E, A2	141
RECORDING PAUSE : editing					
40 (63)	Ep. 1 19. INT. TARDIS Sarah, having found the spectromixer, tries to leave the= Tardis, but the doors won't open.	SARAH		2E, A2, 3A	142-145
RECORDING PAUSE : editing					
48 (64)	Ep. 1 23. INT. TARDIS Sarah, unaware of what's happening, suddenly finds the exit switch works.	SARAH		2E, A2	146
RECORDING PAUSE					

PAGE	SCENE CHARACTERS D/N	CAMS/BOOMS	SHOTS
(65)	Ep. 2 CU Sarah reacting /RECORDING PUASE/		147
1 (66)	Ep. 1 TK 1: Space On the way to Zeta Minor Dur:		148
24 (67)	Ep. 1 TK 3a: SPACE Probe in space Dur: (1) 14" (2) 22"		148a
16 (68)	Ep. 2 TK 2: SPACE Oculoid tracker is launched. Dur: 34" (1) 05" (2)		148b

END OF THE FIRST DAY'S RECORDING

DOCTOR WHO (4H) : "Planet of Evil"

Episode Three

OPENING TITLES ON FILM /MUSIC/

S/I

T/Js (1) PLANET OF EVIL

(2) by Louis Marks

(3) Part Three

END TELECINE

(3)

'DOCTOR WHO'

by

Louis Marks

'Planet of Evil'

(Working Title)

Episode Three

TELECINE 1:

SUPOSE CAM: Opening Titles:

END TELECINE 1:

1. EXT. ROCK AREA. DAY.

(REPRISE.
THE DOCTOR,
WATCHED BY THE
OCULOID TRACKER,
TURNS)

THE DOCTOR: No...No, you don't understand! I want to help...to help!

(HE GIVES
A CRY AND
FALLS BACK...
DOWN INTO THE
POOL OF NOTHING
...VANISHES.

END OF REPRISE)

/D/S Left Flat struck/

/3A - A1 - 2A/B - 1A CSO or I/L/

15. 3 A — 2. INT. COMMAND AREA.
CU SARAH reactions + move in

16. 2 A — SARAH: Doctor !
LOW WS with SAL/SARAH f/g and INLAY or CSO to screen

SHE SWINGS FROM THE MONITOR

16a 1 A
High WS empty pool

17. 3 A — /Do something!
4-s: VISH/SARAH/SAL/SORENSON

EASE IN losing SORENSON

SORENSON: There is nothing to be done.

VISHINSKY: He has disappeared into the vortex between this universe and the next -

(as Sorenson turns)

SARAH: No, not the Doctor - he can't be dead -

18. 2 B
C.2-s: fav. SORENSON/SALAMAR

PULL BACK ahead of SORENSON to Low 3-s: SALAMAR/VISHINSKY b/g, SORENSON.

See SARAH X L - R in b/g

SORENSON: He has ceased to exist. (TURNS) Night is coming. We should prepare to launch, Controller.

SALAMAR: I agree, Vishinsky, see that Professor Sorenson's mineral samples are removed.

SORENSON: You can't leave the cannisters behind -

SARAH, UNNOTICED, IS LEAVING.

19. 3 A
MCU SORENSON

SALAMAR: Those minerals are endangering the safety of my command. They must be jettisoned.

20. 3 A (Cutaway)
Low MS SARAH exiting

SORENSON: You arrogant young fool! The whole purpose of your command is to get me and that positron material back to our cosmos.

21. 2 B
CU SALAMAR

SALAMAR: So that you can be hailed as the saviour of civilization. No, Professor, my orders were simply to find your party and get back.

22. 3 A
a/b

23. 2 B
a/b

SORENSON: If you abandon that material you will destroy years of my work.

24. 3 A
C.2-s:
SALAMAR/fav. SORENSON

See SORENSON turn

SALAMAR: Sorenson. You are a civilian aboard a military vessel. There will be no further argument!

(SORENSON GLARES BUT ADMITS DEFEAT. HE TURNS TO LEAVE)

TELECINE 2: Shot 25.

Ext. Jungle. Day. Dur: 29"

SARAH is hurrying
along under the gloomy
canopy, pushing breathlessly
and frantically through
the clinging, putrid
vegetation.

END TELECINE 2:

TELECINE 3: Shot 25a

Ext. Other Universe. Dur: 1'20"

THE DOCTOR is drifting through nothing like a free-falling parachutist. Layers of swirling colours form an intangible background.

The voice echoes and reechoes in the hollowness of infinity. There is a nightmarish quality over the whole scene...But now the background seems to be growing lighter and THE DOCTOR's swimming movements seem to be carrying him upwards.

S/I

25b. 3 Monster /

END TELECINE 3

/1B - C1 - 2C/

26. 2 C 4. INT. QUARANTINE BERTH.

CS Cannisters

PULL OUT to 2-s:
DE HAAN/MORELLI

See Tardis on Right.

DE HAAN AND MORELLI EACH LIFT A CANNISTER.

HOLD their move away

DE HAAN: Carry it in, carry it out! That's the Space Service motto!

MORELLI: Yes, well, they changed their minds. /

27. 1 B

TRACKING SHOT:

PULL BACK ahead of DE HAAN and MORELLI and ELEVATE and PAN them along Walkway to Door.

DE HAAN: They could've changed their minds first. I mean for a change.

MORELLI: Listen, De Haan, the Controller wants it carried outside the take-off force-field, right?

DE HAAN: Right. It's only another fifty yards!

HE FOLLOWS MORELLI OUT.

RECORDING BREAK

/1C - B1 - 4A/

35. 4 A 5. INT. CORRIDOR.

LOW MS SORENSON coming fwd.

PULL BACK with him and PAN him L.

(SORENSON STEPS BACK AS A DOOR SLIDES OPEN.

MORELLI AND DE HAAN LUG THEIR CANISTERS AWAY, THE LATTER STILL GRUMBLING PEEVISHLY)

36. 1 C

HIGH 2-s:
DE HAAN + MORELLI from door.
TRACK IN and follow them down stairs.
As they go -
HOLD SORENSON coming up into CU and entering door

DE HAAN: Half my service I'm flying one way, the other half I'm flying back again. They should pay me for staying in one place...

MORELLI: Oh, come on.

(SORENSON LETS THEM CLEAR, THEN GOES TO THE DOOR OF THE QUARANTINE BERTH)

RECORDING PAUSE : editing

/C1 - 20/

28. 2 C 6. INT. QUARANTINE BERTH.

Low WS with Cannister f/g.

Let SORENSON come fwd and remove cannister.

(SORENSON ENTERS. HE CROSSES TO THE CANISTERS, LIFTS ONE, LOOKS AROUND, LEAVES)

RECORDING BREAK

/5A - D1 - 1A/

29. 1 A (swung R) 7. EXT. ROCK AREA. DAY.
LOW WS Rock-pool area with f/g. See SARAH appear and PAN her L. and see her begin to come fwd.

SARAH SCRAMBLES UP TOWARDS THE ROCK POOL.

30. 5 A
BCU DOCTOR's HAND over lip of pool

SARAH: Doctor! Doctor!

31. 1 A
a/b:
HOLD SARAH fwd and see 2-s as she helps out DOCTOR

SHE HURRIES FORWARD.

THE DOCTOR STARTS TO DRAG HIMSELF OVER THE RIM.

HE IS SPENT, EXHAUSTED. SARAH HELPS PULL HIM CLEAR.

32. 5 A
CU DOCTOR

DOCTOR: Hallo, Sarah.

33. 1 A
2-s:
fav. SARAH/DOCTOR

HE COLLAPSES. SARAH FUSSES OVER HIM FRANTICALLY.

SARAH: Oh, Doctor, come on! You must wake up ..... the space ship's leaving .....

34. 5 A
a/b: reaction

RECORDING BREAK

/C2 - 1D/C - 5A Inlay/

37. 1 D 8. INT. COMMAND AREA.

LOW SHOT: DE HAAN thru f/g gubbins.

As he goes L., ELEVATE over steps and TRACK IN to DEEP 2-s: DE HAAN L.f/g/SALAMAR

DE HAAN ENTERS

DE HAAN: All the cannisters are off the ship, sir.

SALAMAR: Good. Then we will go for immediate take-off, Vishinsky.

As SALAMAR goes up steps, TRACK IN and follow and PAN LEFT to seated 3-s: VISH/SAL/MORELLI

VISHINSKY: Commence pressurisation. Commence pre-ignition checks.

REIG: (OOV) (FROM BELOW CONSOLE) Pre-ignition checks commenced.

SALAMAR: Recall oculoid.

THE ARE BUSY FOR A FEW SECONDS - THEN

VISHINSKY: Cancel that!

SALAMAR: What?

/INSERT/

VISHINSKY INDICATES THE SCREEN.

VISHINSKY: Look ..... the oculoid picture. / (cont.)

38. 1 C
O/Shoulder screen with INLAY

38a 5 A
Oculoid POV
Shaking camera slightly,
2-s: SARAH/DOCTOR

39. 1 D

a/b:
2-s: VISH/SALAMAR

(SARAH IS TENDING THE DOCTOR.

VISHINSKY BENDS TO THE SPEAKER)

PULL BACK ahead of VISHINSKY and 2-s: SALAMAR/VISH.

VISHINSKY: (cont) Cut the force field.

SALAMAR: Are you taking command, Vishinsky?

(VISHINSKY, ON HIS WAY FROM THE ROOM, TURNS)

VISHINSKY: We've got to bring them in.

SALAMAR: There are higher priorities than recovering corpses.

Let VISHINSKY go down and HOLD SALAMAR fwd to cam.

SWING behind him to HIGH 2-s: DE HAAN below/SALAMAR

VISHINSKY: He's alive - going out for them.

SALAMAR: We must leave this planet before night.

(VISHINSKY EXITS.

SALAMAR TURNS TO DE HAAN)

Prepare the sickbay.

See SE HAAN go R. (DE HAAN EXITS)

/5B - D2 - 4B/

5. 5 B 9. INT. SORENSON'S CABIN /MAKE-UP Stage 2

CS Dust with changing colour lights: Red, Green, Blue

/CAMERA LOCKED OFF/

SORENSON HAS THE CANNISTER OPEN.

THE DUST IS GLOWING, CHANGING COLOUR BACK AND FORTH. /

6. 4 B

MS SORENSON

HE SPEAKS INTO A RECORDER

TRACK IN to CS as he sits

SORENSON: While still on the surface of Zeta Minor, within the stable environment of the space probe and at a maintained pressure of atmosphere, positron elements showed a twenty per cent increase in flux activity. This would indicate a value substantially greater than our previous theoretical estimates .....

(F/X GRADUALLY INCREASING TAKE-OFF NOISES.

7. 5 B
a/b CS Powder

SORENSON RUBS HIS FACE AS THOUGH DIZZY.

RECORDING BREAK : MAKE-UP
set F/X on SORENSON

HE GOES ACROSS TO A MIRROR AND STUDIES HIS FACE.

8. 4 B
a/b: PAN SORENSON L. and TRACK after him to CS in mirror.

HIS EYES HAVE VANISHED.

SORENSON'S HANDS GROPE INTO A CUPBOARD BELOW THE MIRROR.

9. 5 B
CS fluid being poured

Stage 1

SHAKILY, THEY PRODUCE A BOTTLE OF BLACK FLUID AND A TUMBLER.

SORENSON POURS A MEASURE OF THE FLUID.

10. 4 B
a/b: Mirror shot SORENSON taking fluid

Stage 2

IT SEEMS TO STEAM AS IT HITS THE GLASS.

RECORDING BREAK :
Strike Make-Up

HE SWALLOWS THE DRAUGHT, GAGS, STARES AGAIN INTO THE MIRROR...THE RED POOLS FADE./ WE SEE HIS ANXIOUS EYES AGAIN)

11. 5 B
CU SORENSON removing hands.

RECORDING BREAK

TELECINE 4: Shot 40

(Model Shot) Dur: 1'03"

Ext. Probe. Day.

The oculoid tracker hovers below the probe. A hatch opens and the oculoid enters the craft. The hatch closes.

END TELECINE 4:

/5C - B2 - 4C/D/

41. 4 C 10. INT. SICKBAY.
Group entering with stretcher. PULL BACK round bed, and HOLD 3-s:
VISH/SARAH/DE HAAN (Pos 4D)

THE DOCTOR IS CARRIED IN BY VISHINSKY AND ASTRONAUTS.

VISHINSKY ATTACHES INSTRUMENTS TO HIM. SARAH WATCHES ANXIOUSLY.

42. 5 C /
CS DOCTOR with instruments being attached.

VISHINSKY: Electrofunction almost non-existent.

43. 4 D /
LOW 3-s: VISHINSKY/SARAH/DE HAAN

SARAH: But he's still alive ....

VISHINSKY: Raise the stimulation intensity to twelve degrees.

DE HAAN PURSES HIS LIPS, BUT DOES AS HE'S TOLD.

DE HAAN: That's way over the safety margin.

VISHINSKY: Do it.

SARAH: He moved!

44. 5 C / VISHINSKY QUICKLY REMOVES THE ELECTRODES.
a/b:
Instruments being removed

DE HAAN: Don't expect too much.

45. 4 D /
a/b:
2-s: SARAH/DE HAAN

(5 next)

SARAH: What?

PULL OUT to Group as SARAH kneels

DE HAAN: They often move under stimulation. It's just the nervous system.

VISHINSKY: He's breathing.

SARAH: He's coming round! Doctor! Doctor!

A BEEP FROM THE WALL SPEAKER. THEN -

SALAMAR: (DISTORT) Standby for take-off. Vishinsky to Command Area.

VISHINSKY GOES TO THE DOOR.

VISHINSKY: Maintain that oxygen level.

As they move away, TRACK IN to 3-s: VISH/DE HAAN/SARAH

SARAH: Right.

VISHINSKY LEAVES WITH DE HAAN - SARAH FOLLOWS TO DOOR.

46. 5 C (Back) MCU SARAH — Vishinsky/..... Thanks for helping.

47. 4 D a/b: See VISHINSKY + DE HAAN go

RECORDING BREAK

/2A - C2 - 1C/

48. 1 C 11. INT. COMMAND AREA.

O/Shoulder
WS Control Area

MORELLI: Pressurisation is complete, Controller. /

49. 2 A

LOW 2-s:
SALAMAR/MORELLI

SALAMAR: Activate cyclo-stimulators ...

WIDEN as VISHINSKY
Xs to sit and 3-s:
VISH/SALAMAR/MORELLI

(VISHINSKY ENTERS AND GOES TO HIS PLACE AT THE CONTROL CONSOLE)

MORELLI: Power jets locked in.

SALAMAR: Prepare for ignition. Take the countdown, Vishinsky.

ZOOM IN to 2-s:
VISHINSKY/SALAMAR

VISHINSKY: If we don't make it this time we never will ...

(ENGINE NOISES INCREASE)

Sound F/X:

(5 next)

/5C - B2 - 4D/

50. 5 C 12. INT. SICKBAY Sound F/X:

CS DOCTOR
PULL OUT to NIGH M.2-s:
SARAH/DOCTOR sitting up

DOCTOR LYING WITH EYES CLOSED. HE OPENS HIS EYES AND SITS UP SUDDENLY.

51. 4 D

DOCTOR: What's that noise? /

LOW 2-s:
SARAH/DOCTOR

TRACK IN and
CRAB LEFT to
Equal 2-s:

SARAH: Oh, Doctor, you're alright .... we're taking off.

DOCTOR: The cannisters - I gave my promise as a Time Lord -

SARAH: Yes, it's all right. They've been dumped .... (STARES AT HIM) Your promise as a Time Lord? What happened?

DOCTOR RUBS HIS HEAD.

DOCTOR: Yes, I'm afraid so. It's not easy to explain .....

SARAH: What did you do - enter another universe and had a chat with it?

52. 5 C /

CU DOCTOR

DOCTOR: I communicated.

HE SMILES AT HER. THEN THE CRAFT IS JOLTED SHARPLY. THE LIGHTS DIM.

Light Dimming

53. 4 D
a/b:
2-s: SHAKE CAMERA

SARAH: They seem to be having trouble again.

54. 5 C
CU Tin

DOCTOR TAKES TIN OUT OF HIS POCKET. HE REACTS.

55. 4 D
a/b:
PAN them to exit L. b/g

DOCTOR: Come on.

THEY HURRY OUT.

RECORDING BREAK : Artists move

/Sorenson Double/
/Mike Lee Lane /

/D2 - 4E/

64. 4 E 13. INT. CORRIDOR.

LS Corridor
DOCTOR + SARAH
come from R.f/g
and exit L. b/g.

ZOOM after them
into shadows and
see figure appear
out of focus (Double)

(LIGHTS LOW. GLOOMY.
THE DOCTOR AND SARAH
HURRY ALONG. WE PAN
UP TO THF DARKER END,
THE AFT PART OF THE
SHIP, AND SEE SOMETHING
INDISTINCT STIR IN THE
SHADOWS)

RECORDING PAUSE : editing

/3A - A1 - 2B - C2 - 1C/D/

56. 1 C 14. INT. COMMAND AREA. LIGHTING PULSATING TO DIM
HIGH O/Shoulder shot with screen b/g and O/LAY

56a 4 E
Caption fed to monitor

(VISHINSKY AND SALAMAR STARE FROM THE WINDOW. THE SURFACE OF THE PLANET IS RECEDING VERY SLOWLY)

- - - - /RECORDING PAUSE/ - - - - - - - -

/1 to D/

57. 1 D
C.2-s profile: VISHINSKY/SALAMAR

ZOOM OUT to C.3-s: VISH/SALAMAR/MORELLI

VISHINSKY: We're not going to make it.

SALAMAR: Activate secondary boosters.

REIG: Secondary launch units activated.

(VISHINSKY OPERATES LEVERS ON HIS CONTROL PANEL)

VISHINSKY: The synchronisers are hitting red.

MORELLI: Gravity reading still increasing, sir.

SALAMAR: I want ten seconds at maximum fuel burn.

VISHINSKY: That's crazy. If it doesn't work -

(2 next)

SALAMAR: You heard me, - ten seconds!

58. 2 B
Low 2-s:
SARAH/DOCTOR
entering + turning

THE DOCTOR AND SARAH MOVE FORWARD. THE DOCTOR GLANCES SWIFTLY OVER THE CONTROLS.

59. 3 A
Low wide Group
with DR + SARAH
L + R. f/g

MORELLI: Gravity drag increasing. Height thirty miles.

VISHINSKY: That's not gravity - that's anti-matter.

SALAMAR: All the cannisters were unloaded.

THE DOCTOR BRINGS HIS TIN FROM A POCKET.

60. 1 D
High CS Tin

PAN UP to
CS DOCTOR

DOCTOR: Except for this.

SALAMAR: What's that?

DOCTOR: Anti-matter --

SALAMAR REACTS

How else do you think I survived in that pool?

61. 3 A
a/b

SALAMAR: Is there enough there to - hold us back?

62. 1 D
a/b

DOCTOR: Yes.

63. 2 B
3-s: VISHINSKY/
SALAMAR/MORELLI

(Break next)

SALAMAR CALLS
MORELLI.

HOLD MORELLI
as he comes
fwd and
PAN DOWN on
to feet.

SALAMAR: You fool!
Morelli, get that to the jettison
hatch fast!

RECORDING BREAK

TELECINE 5: Shot 64.
(Model Shot)

Ext. Probe. Space. Dur: (1) 8 seconds

The Probe moving away from the solitary planet. WE PAN to show that it is heading back towards the glowing stars of the galaxy. (2) 13 seconds

END TELECINE 5:

/Sorenson Double/

/5D - D2 - 4F/

65. 4 F 15. INT. CORRIDOR.

LS MORELLI coming down corridor.

PULL BACK with him to 2-s: DE HAAN/MORELLI

(NO LIGHTS. ALL THE POWER IS GOING TO THE PROBE'S PROPULSION SYSTEMS.

MORELLI COMES TOWARDS US. DE HAAN STEPS FROM A DOOR AHEAD OF HIM)

DE HAAN: Hey, Morelli,, when are we getting some light down here?

PULL BACK FURTHER with MORELLI and let him exit R.

(HE GOES ON BY INTO THE BLACKNESS)

DE HAAN: Does you think the Command Area's the only place anyone's working?

(NO ANSWER. DE HAAN SHRUGS, TURNS BACK TO HIS ROOM. THERE IS A SUDDEN CRY FROM DOWN THE CORRIDOR. IT IS CHOKED OFF ABRUPTLY. DE HAAN STARES)

HOLD DE HAAN's run fwd to cam. and exit cam. R.

Morelli! ... Morelli?

(Pause next)

- - - - /RECORDING PAUSE/ - - - - - -

66. 5 D /

LOW WS corridor with f/g pillar.

Let DE HAAN enter from L. of frame and continue fwd.

FOLLOW him and see face (Double) to end 2-s: Morelli's husk/ DE HAAN kneeling

(HE DARTS INTO HIS ROOM, EMERGES AGAIN WITH A FLASHLIGHT. HE MOVES DOWN THE CORRIDOR, THE BEAM PROBING THE DARKNESS.

SOMETHING IS MOVING THERE. THE LIGHT PICKS IT OUT BRIEFLY. SOMETHING HAIRY. ALMOST A FACE. AN INHUMAN SNARL.

DE HAAN STOPS, SHOCKED. WHEN HE SWINGS THE LIGHT AGAIN THE THING HAS GONE.

DE HAAN PLAYS THE BEAM ALONG THE CORRIDOR. MORELLI IS A CRUMPLED HEAP ON THE FLOOR. DE HAAN HURRIES TO HIM, ROLLS HIM OVER. MORELLI IS A BLOODLESS HUSK)

DE HAAN: Morelli!

(3 next)

/4A/
/3A - A1 - 2B - C2 - 1D/

67. 2 B 16. INT. COMMAND AREA
REIG + screen

\+
67a 4 A (CSO)
Caption: planet

REIG: Height ..... two hundred miles.

67b. 3 A
High WS: DR/SAL/ SARAH f/g and VISH/ ASTRO high b/g

VISHINSKY: We're in free space, but we're losing speed.

SALAMAR: And drag is still increasing. I don't understand it.

68. 2 B
DEEP 2-s: DOCTOR/SALAMAR

PULL BACK R. to Low 3-s: DR/SARAH/SALAMAR

DOCTOR: Then search the ship.

SALAMAR: Why?

DOCTOR: There must still be more anti-matter aboard. It's the only explanation.

69. 3 A
CU SALAMAR reaction

SALAMAR IS SHOWING SIGNS OF NERVOUS STRESS.

SALAMAR: Impossible.

70. 1 D
M.2-s: VISH/ASTRO

PAN VISHINSKY

VISHINSKY: Salamar - We are expending fuel at thirty units over norm - at this rate we'll never reach the stellar systems.

71. 2 B
LOW C.3-s:
SARAH/DR/SALAMAR

SARAH: That means we'll be marooned in space? be

THE DOCTOR: If we're not vapourised first ...

SALAMAR: What?

GO IN to single DOCTOR

THE DOCTOR: anti-matter in collison with matter. It's called radiation annihilation - a release of energy more intense than nuclear fission.

72. 3 A
CU SALAMAR

SALAMAR: I tell you there is no anti-matter on this ship!

73. 2 B
a/b:
CU DOCTOR

THE DOCTOR: I tell you there is!

(DE HAAN ENTERS HASTILY)

74. 3 A
Low Group shot:
SARAH/SALAMAR/VISH above
DE HAAN coming fwd.

DE HAAN: Controller, Morelli's dead!

TRACK IN and
PAN UP to VISHINSKY

SALAMAR: What? How?

DE HAAN: He's been killed - Some kind of animal ...

VISHINSKY: An animal?

75. 1 D

High 2-s:
DE HAAN R. f/g

DE HAAN: I saw it - it was in Sector Three.

PAN UP to 2-s:
ASTRO/VISH above

VISHINSKY: Restore all walkway lights.

HOLD VISHINSKY's move fwd and down.

(STANDS) Hold on, De Haan.

(no scene 17)

RECORDING PAUSE : editing

MAKE-UP Begin 3rd stage and go to 2nd.

D2 - 4B

3. 4 B 18. INT. CABIN. MAKE-UP: Stage 3

CS SORENSON's body entering.
HOLD him fwd to CS Liquid being poured.

PAN UP to CS SORENSON head in hands. He moves L.

(A HAIRY, WART-STUDDED SORENSON POURS AND DESPERATELY SWALLOWS ANOTHER MEASURE OF THE BLACK LIQUID. HE LETS HIS HEAD SINK INTO HIS TALONS.

REC. BREAK
Make-Up re-arranged

WHEN HE STRAIGHTENS AGAIN AND LOOKS IN THE MIRROR THE MISSHAPEN BEAST HAS ALL BUT GONE. Stage 2

4. 4 B

HOLD SORENSON fwd to mirror-shot SORENSON

THE DISTINGUISHED SCIENTIST STARES AT HIS REFLECTION IN ANGUISH AND FEAR)

SORENSON: It's all gone so wrong!

(A CALL BUZZER SOUNDS. SORENSON DEPRESSES A SWITCH)

Yes?

REIG: (FILTER) Report at once to Sector Three. Controller Salamar wants to see you.

SORENSON: What for? Why -

(BUT THERE IS A CLICK AND THE COMMUNICATOR GOES DEAD. SORENSON LOOKS WORRIED)

RECORDING BREAK

/1E - B2 - 2D/

76. 1 E 19. INT. SICKBAY.

High O/Shoulder shot:
MORELLI's husk lying
in drawer with
VISHINSKY f/g.

PULL OUT as SARAH +
DOCTOR come fwd,
ending 3-s:
VISH/DR/SARAH

(VISHINSKY IS CHECKING MORELLI'S BODY WITH AN APPARATUS LIKE A CRYPTON TUNER PLUGGED IN AT VARIOUS POINTS. THE DOCTOR AND SARAH ENTER AS HE ENDS HIS POST MORTEM)

VISHINSKY: The pathology read-out is identical to the others. Total dehydration ... even the bone marrow

SARAH: How could that thing from the planet get aboard ?

77. 2 D

Low 2-s:
MORELLI/SARAH

" (VISHINSKY UNCLIPS HIS APPARATUS)

VISHINSKY: I don't know how. Our force field was operating (cont.)

(1 next)

VISHINSKY: All the time the hatch was open. It's phased to cut in automatically.

78. 1 E

a/b:
SWING L. and ELEVATE as VISH. presses control and see MORELLI move away

(HE PRESSES A SWITCH. THE ALUMINIUM TRAY HOLDING MORELLI SLIDES INTO A WALL CONSOLE)

79. 2 D

2-s: SARAH/DOCTOR

TRACK IN to single DOCTOR

DOCTOR: I wonder ....

(4 next)

/F/Rod - D2 - 4F/E/

80. 4 F 20. INT. CORRIDOR.
(Fwd into Corridor)

HIGH MS DE HAAN with scanner -

PULL OUT + ELEVATE to 2-s: SALAMAR/SORENSON

(SALAMAR WITH SORENSON. DE HAAN HAS A SCANNER AND IS COMBING THE AREA)

SALAMAR: You're a scientist. You must have formed some theory.

PULL BACK ahead of them and turn corner and back to Pos. E.

SORENSON: All the deaths have been caused by A technology unknown to us. That would seem to implicate the Doctor and the girl.

SALAMAR: Why?

SORENSON: They are aliens.

SALAMAR: But they were both in the Command Area when Morelli was killed.

SORENSON: (SHRUGS) that machine in the quarantine berth might contain the answer.

Let them exit frame R.

(SALAMAR NODS THOUGHTFULLY)

(1 next)

/5E - 1E - B2/

81. 1 E — 21. INT. SICK BAY
CS Console

82. 5 E
3-s: DOCTOR/ SARAH/VISH. R. f/g

VISHINSKY: Crew records ...../ What denomination was Morelli? (TO DOCTOR) The autopsy print out.

(OOV)
REIG:/ Morelli was Morestran Orthodox.

SARAH: What are you doing?

VISHINSKY: Disposal procedure ....

STRANGE MUSIC.
HE CUTS THE SOUND TO ZERO.

PAN DOWN to button

We may have to play the last rites, but we don't have to listen.

HE REACHES FOR THE EJECTOR BUTTON.

(TK next)

TELECINE 6: Shot 83

(Model Shot) Dur: 29"

Ext. Probe. Space.

A hatch opens in the base of the craft. We hear the music faintly. Then the body of Morelli is ejected. It lies on a simple projection unit which jets briefly as the corpse and the spacecraft part company.

END TELECINE 6:

/5E - 1E - B2 - 2D/

84. 2 D 22. INT. SICKBAY.

Low 2-s:
fav. VISHINSKY/SARAH

VISHINSKY: Another good soldier gone to the greatest army of them all .....

SARAH: Out into space .... to drift forever ....

PULL BACK ahead of VISHINSKY as he comes fwd and end 3-s: SARAH/DR/VISHINSKY

VISHINSKY: It's clean and tidy.

SARAH: It's horrible.

DOCTOR: Vishinsky, I'd like a medical check on everybody aboard the ship.

VISHINSKY: Why?

DOCTOR: Because I think that someone is contaminated.

PAN DR. R. to Group:
VISH L.f/g/DR/ SORENSON/SALAMAR coming fwd.

SALAMAR ENTERS WITH SORENSON.

SALAMAR: Doctor, we want to examine that space machine of yours.

(5 next) - 39 -

TRACK IN,
losing VISHINSKY

DOCTOR: Why?

SALAMAR TAKES HIS GUN FROM ITS HOLSTER.

85. 5 E
CS Gun.
PAN UP to
CS SALAMAR

SALAMAR: We believe you to be responsible for all the deaths that have occurred. Unless you co-operate, I shall kill you and the girl without compunction.

86. 2 D
2-s:
SARAH/DOCTOR

SARAH: Great! (TO DOCTOR) That's what you get for helping you people.

87. 5 E
2-s: SALAMAR/VISHINSKY

DOCTOR: What is all this?

TRACK IN as VISH goes to SALAMAR

VISHINSKY: The Doctor risked his life on our account .....

SALAMAR: That was a ruse to gain our confidence. His real intention is to destroy us.

88. 2 D
MCU DOCTOR

DOCTOR: Why? For what reason?

89. 1 E
CU SORENSON

SORENSON: Because there are other civilisations as desperate as we are to find new energy sources. My discoveries on Zeta Minor would be of immense value to them.

90. 2 D
CU DOCTOR

DOCTOR: Professor Sorenson, have you ever considered that you might be mistaken in your theories on anti-quark energy?

91. 1 E
a/b

SORENSON: No, no I haven't .... I've devoted a life-time's work to finding alternative energy.

BLEEP GOES AN URGENT VOICE: Sound F/X Bleep

REIG: (DISTORT) Controller Salamar! Calling the Controller!

92. 5 E

MLS Group with SALAMAR coming fwd.

ELEVATE and TRACK IN to MCU SALAMAR (looking R.)

SALAMAR: What is it, Reig?

REIG (DISTORT) We're in trouble, sir. The ship's stopped moving!

SALAMAR: That's impossible!

Sound Alarm noise

/3A - A1/

93. 3 A (Right) 22a. INT. COMMAND AREA.
LOW MS REIG
at desk

(THE ASTRONAUT
LOOKING BEWILDEREDLY
AT HIS CONTROLS)

REIG: I say again, sir - the progress register has stopped! We're making no headway.

SILLAR: (DISTORT) (V.O) I'm coming up!

(1 next)

/1E - B2 - 2D/

94. 1 E 23. INT. SICKBAY:

LOW MS SALAMAR turning.

PAN him R. as Group exit, holding SARAH to f/g and SORENSON b/g

I'm coming up -
SALAMAR: / Professor, watch the girl -
(TO DOCTOR) You come with me...

(EXITS WITH VISHINSKY AND THE DOCTOR)

SARAH: You don't need to. I'm not going to jump out.

SORENSON fwd to SARAH.

PAN SORENSON away and

SORENSON: What is his field of science?

SARAH: Oh...just about everything. He's brilliant.

SORENSON:
he's wrong! He has to be wrong.... antiquarks come in three configurations... All my theoretical calculations have proved this. we shall find a way of exploiting the energy! /

SWING IN to CU SORENSON

95. 2 D

CU SARAH

Alright -
SARAH:/ I'm not arguing.

RECORDING BREAK

/D/S L. flat shut/

/3A - A1 - 1D/

96. 3 A — 24. INT. CONTROL AREA.
PAN UP from desk to 2-s: REIG/VISHINSKY

(SALAMAR AND VISHINSKY CHECKING THE COMPUTER DECK)

VISHINSKY: - we're stationary. Suspended in space.

97. 1 D (Swung L.)
Low Group: SAL/VISH/REIG/DR

SALAMAR: ...It's crazy...The thrusters are still at full power!

THE DOCTOR: The answer's really very simple. (THEY LOOK AT HIM) You've come to the end of your piece of elastic.

98. 3 A
Low 2-s: SAL. flank/DR

TRACK IN behind SALAMAR to closer 2-s: SALAMAR/fav. DOCTOR

SALAMAR: What are you talking about?

THE DOCTOR: It won't stretch any further. In fact very shortly it will start pulling us back.

SALAMAR: Nothing can do that -

THE DOCTOR: Anti-matter can. there is still some aboard. This proves it.

99. 1 D
Low 3-s: VISH on steps/ SALAMAR/DOCTOR

VISHINSKY: You mean the ship will be dragged back to Zeta Minor?

100. 3 A
C.2-s: SALAMAR/fav. DOCTOR

(1 next)

DOCTOR: Faster and faster - and there's no way to stop it unless you find that anti-matter. Until we hit the surface, of course. Then we'll stop.

101. 1 D
Low M. 2-s:
fav. SALAMAR/DOCTOR

SALAMAR: You're diverting attention from what's really causing the trouble ..

SALAMAR BRINGS UP HIS GUN.

SALAMAR: You. You and whatever's in that machine .... something that's draining the power from the ship.

102. 3 A
CU DOCTOR

DOCTOR: You're wrong, Salamar.

103. 1 D
3-s: VISHINSKY/
SALAMAR/DOCTOR

SALAMAR: We'll see. Take charge here, Vishinsky.

PAN SALAMAR and
DOCTOR R. to exit

/5E - B2 - 2D/

104. 5 E 25. INT. SICKBAY.
Low 2-s:
SARAH/fav. SORENSON

SORENSON: Anti-matter is simply matter composed entirely of anti-particles so the hypothetical energy available...

(HE RUBS HIS FACE, STAGGERS SLIGHTLY)

105. 2 D ...is...is stupendous.
MCU SARAH

106. 5 E SARAH: What's wrong? Are you all right?
a/b: HOLD SARAH's rise as SORENSON goes to b/g and exits.

SORENSON: (TURNED AWAY) Yes...Yes, I'm...

/9/

(HE LURCHES TO THE DOOR.

107. 2 D
CU SARAH

SARAH, SUDDENLY, IS FROZEN TO THE MARROW. HER PHYSICAL

108. 5 E
CU SARAH's hand stiffening

SYMPTOMS ARE IDENTICAL TO WHATEVER OCCURRED IN EPISODE ONE WHEN THE INVISIBLE MONSTER WAS IN CLOSE PROXIMITY.

109. 2 D
BCU SARAH reacting and freezing

SORENSON EXITS. SARAH RECOVERS SLOWLY, TRYING TO MAKE SENSE OF THE EXPERIENCE... PEERLESS, WITH DAWNING INTUITION, STARING AT THE DOOR THROUGH WHICH SORENSON BLUNDERED)

109a. 5 E
MS SORENSON leaving

109b. 2 D
a/b: reaction HOLD her sit

1C - D2 - 4A

110. 1 C 26. INT. CORRIDOR.

HS downstairs
Holding SORENSON
coming up.

As he steps on to
landing, TRACK IN
on feet

(WE ANGLE TO SHOW
SORENSON'S FEET
MOVING AWAY FROM
THE DOOR.
GRADUALLY HIS
FOOTSTEPS SLOW.
HIS BREATHING
BECOMES HOARSE
AND ANIMAL-LIKE.

FOLLOW feet to
stairs

THEY FEET STOP, TURN,
START TO RETRACE
THEIR STEPS TOWARDS
THE DOOR OF THE CABIN.

111. 4 A

2-s:
TRACKING in with
SORENSON's flank
on to DE HAAN

ANGLE TO SHOW DE HAAN
BACKING ON HANDS AND
KNEES FROM A SIDE
PASSAGE. HE IS STILL
SCANNING THE METAL
DECKING WITH A
DETECTOR INSTRUMENT.

(or simple POV on to
DE HAAN)

GLANCING ROUND HE SEES
SORENSON'S CIVILIAN
STYLE SHOES AND
TROUSERS BESIDE HIM)

DE HAAN: Sorry, Professor.

(HE GLANCES UP AND
HIS EXPRESSION
GLITCHES TO ONE
OF SHEER TERROR.
HE STARTS TO
SHRINK BACK)

/B2 - 2D/

112. 2 D 27. INT. SICKBAY.

CU SARAH reacting

PAN her away to
Door and see
her exit R.

SARAH HEARS A
STRANGLED CRY.
SHE GOES TO THE DOOR.

(4 next)

/D2 - 4E/

113. 4 E 28. INT. CORRIDOR.

Low WS Corridor with SARAH.

TRACK IN to SARAH as she comes fwd.

Let her exit frame L.

SARAH STEPS INTO THE CORRIDOR AND LOOKS ALONG IT.

SOUND F/X off

SHE CAN HEAR SCUFFLING AND HOARSE ANIMAL-LIKE SNARLS. THE LIGHT IN THE CORRIDOR IS NOT GOOD. SHE STARES INTO THE GLOOM, EDGES FORWARD NERVOUSLY.

/3B - C1 - 2C/

114. 2 C 29. INT. QUARANTINE BERTH.

Low 2-s:
SALAMAR/DOCTOR
coming down steps.

PULL BACK with them,
bringing Police Box
into R. f/g

SALAMAR MOTIONS THE DOCTOR TOWARDS THE TARDIS.

DOCTOR: Your interest in my Time Machine ....

SALAMAR: Shut up .... open it.

THE DOCTOR SIGHS AND REMOVES THE KEY FROM HIS NECK.

115. 3 B

Low 2-s:
SALAMAR/fav. DOCTOR

DOCTOR: Externally, as you see, it resembles a London Police Box of the ....

SALAMAR: Open it!

116. 2 C

a/b:
See DOCTOR hit
SALAMAR and
exit b/g

THERE IS A SCREAM FROM SOME WAY OFF. THE DOCTOR SWINGS ROUND. HE HITS SALAMAR AND BOUNDS OUT.

RECORDING BREAK

/1CX - F/Rod - 4G/

117. 1 CX 30. INT. CORRIDOR. /Sorenson Double/
Low CS Sarah reacting

- - - - /RECORDING PAUSE/ - - - - - (SARAH, HAND TO MOUTH, PRESSED AGAINST A WALL, EYES STARING.

118. 1 CX /
O/Shoulder shot: Shadows with SARAH R. f/g

(A HUMAN SHADOW PLAY ON THE WALL AROUND THE CORNER. A HUNCHED AND SHAPELESS BEAST BENT OVER A LIMP FIGURE. HORRIBLE SMACKS AND GLOATING NOISES)

Let her go

THE DOCTOR: (V.O. INSIDE) Sarah!

(THE MONSTER'S SHADOW FREEZES. /

119. 4 G
MS DE HAAN lying -

PAN UP to SARAH reacting.

HOLD her kneel.

SARAH CROUCHES DOWN TO THE CORNER. SARAH RUNNING FOOTSTEPS AS THE DOCTOR APPROACHES.

SARAH LOOKS ROUND THE CORNER AND STIFLES A MOAN OF DISGUST.

THE DOCTOR'S FACE-FRAME RUSHES INTO THE GROUND. SHE BENDS OVER HIM.

DOCTOR joins from L. to 2-s: DOCTOR/SARAH

(THE DOCTOR COMES RUSHING UP)

THE DOCTOR: Sarah - what happened?

SARAH: I don't know. I didn't see it properly - the thing, whatever it is -

THE DOCTOR: Antimon...

SARAH: Antimon?

THE DOCTOR: ...hybrid creature running amok -

Don't move!

120. 1 CX
Low 2-s:
DOCTOR L.f/g/SALAMAR

SALAMAR: (RAISES HAND) No Moon!.../
You've killed the Moon!

(THE DOCTOR TURNS, SEES THE GUN, SALAMAR'S ANGLE-TWIST FACE)

121. 4 G
a/b

Look Salamar -
THE DOCTOR: / Don't be a fool!

(HE PUTS SUDDENLY IN SALAMAR FACE. THE BOLT OF LIGHT HITS THE DOCTOR IN THE CHEST)

see DOCTOR falling
SARAH

SARAH: Doctor!

(SHE RUNS TO HIM OBLIVIOUS OF SALAMAR SWINGING THE GUN UPON HER.

VISHINSKY IS INTO FRAME IN BUILDING THE GUN OVER BEHIND HIS OWN HEAD)

124. 1 CX
a/b:
ZOOM OUT to 2-s:
SALAMAR/VISHINSKY
struggling

VISHINSKY: No...

SILLAH: They've killed De Haan!

VISHINSKY: Something's Killed De Haan

125. 4 G
CS DOCTOR
struggling

(THE DOCTOR IS TRYING TO STRUGGLE UP. HE IS HALF CONSCIOUS)

126. 1 CK
a/b:

HOLD Group as they drag DOCTOR and exit f/g

SILLAH: We've got to get rid of them before they kill us all, Vishinsky.

(HE CALLS TWO GUARDS FORWARD)

Take them to the chamber'.

(SILLAH AND TWO GUARDS DRAG DOCTOR OUT)

RECORDING BREAK

5F - D2 - 4B

12. 4 B 31. INT. CABIN.

LOW MS in mirror seeing SORENSON drinking

(SORENSON RETURNING TO NORMAL AFTER HIS NASTY EXPERIENCE IN THE COMPANION. HE SWALLOWS A SECOND DRAUGHT OF THE BLACK BREW TO STABILISE HIS FORM...RETURNS THE GLASS WITH SHAKING HANDS.

PAN DOWN to CS Bottle and see it fall.

HOLD SORENSON lifting bottle and as he turns to mirror -

Stage 2

INADVERTENTLY HE KNOCKS THE BOTTLE OVER. IT FALLS TO THE FLOOR, ITS CONTENTS GURGLING OUT.

RECORDING BREAK : MAKE-UP

SORENSON GIVES A CRY OF DESPAIR AND GRABS THE BOTTLE UP. HE SEES THAT IT IS ALMOST EMPTY, HE TURNS AND STARES ANXIOUSLY AND BESEECHINGLY INTO THE MIRROR.

13. 5 F

CS SORENSON thru mirror with red eyes

(as he turns away)

THE RED FIRE EFFECT BEGINS IN HIS EYES.

14. 4 B

MS SORENSON

PAN him up to Bunk

SORENSON GROANS AND HOLDS HIS HEAD. IN DESPAIR, HE THROWS HIMSELF DOWN ON HIS BUNK)

RECORDING BREAK

TELECINE 7: Shot 127

(Model Shot) Dur: 06"

Ext. Probe. Space.

The ejection hatch under the craft opens slowly.

END TELECINE 7:

/3C - 1E (pushing 3's cable) B2/

128. 1 E (pushing 3's cable) 32. INT. SICKBAY.

HIGH 2-s:
DOCTOR/SARAH
in trays:

PULL OUT to find
VISHINSKY and
SALAMAR L. + R. f/g
fav. VISHINSKY

(SARAH AND THE DOCTOR SIDE BY SIDE IN EJECTOR TRAYS. THE DOCTOR STILL ONLY HALF CONSCIOUS.

SALAMAR: Prepare to eject.

SARAH: You can't do this! It's murder!

VISHINSKY: She's right. We've no evidence. /

129. 3 C

Low 2-s:
VISHINSKY/SALAMAR

HOLD SALAMAR fwd
+ struggle
and PAN DOWN to
CS Button and UP
to struggle

SALAMAR: How much evidence do you want? The whole crew dead? Eject!

(VISHINSKY DOESN'T MOVE.

SALAMAR RUSHES INSIDE AND PULLS THE EJECTION SWITCH THE TRAYS HOLDING THE DOCTOR AND SARAH MOVE SMOOTHLY INTO THE CONSOLE. ON SARAH'S FRIGHTENED FACE)

130. 1 E /

HIGH 2-s:
DOCTOR/SARAH: Let V. +
Sal go R and TRACK IN to
CS SARAH as
Trays slide L.

RECORDING BREAK

Ep. 3

END TITLES s/i'd on film — MUSIC

1. Doctor Who
TOM BAKER

2. Sarah Jane Smith
ELISABETH SLADEN

3. Sorenson
FREDERICK JAEGER

4. Vishinsky
EWEN SOLON

5. Salamar
PRENTIS HANCOCK

6. De Haan
GRAHAM WESTON

7. Morelli
MICHAEL WISHER

Reig
MELVYN BEDFORD

8. Production Assistant
MALACHY SHAW JONES

Production Unit Manager
JANET RADENKOVIC

9. Title Music by
RON GRAINER and the
BBC Radiophonic Workshop

Title Sequence
by BERNARD LODGE

10. Incidental Music
by DUDLEY SIMPSON

Special Sound
PETER HOWELL

11. Costume Designer
ANDREW ROSE

Make-Up
JENNY SHIRCORE

12. Visual Effects Designer
DAVE HAVARD

13. Studio Lighting
BRIAN CLEMETT

Studio Sound
TONY MILLIER

14. Film Cameramen
KENNETH MacMILLAN
STAN SPEEL
Film Sound
COLIN MARCH
Film Editor
M.A.C. Adams

15. Script Editor
ROBERT HOLMES

16. Designer
ROGER MURRAY-LEACH

17. Producer
PHILIP HINCHCLIFFE

18. Director
DAVID MALONEY

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